

**Graduate Diploma of Art (Visual)
Computer Animation/Performance**

The Australian Centre for the Arts and Technology



Canberra School of Art

Submitted on the 10. 03. 1993

**The Institute of the Arts, The Australian National University
Report presented in fulfilment of the requirements of the Graduate Diploma of Art (Visual)**

This gives me the chance to thank all the people that displayed their interest in the project and gave their support in those never ending tricky situations...

Stuart Ramsden

computer animation supervisor and confidant

David Worrall

electronic music adviser

Tim Kreger

electronic music supervision and technical adviser

John Mills

computer technical support

Nigel Lendon

for all the little bits and pieces

David McNeill

for the valuable Performance and Theatre Theory Lectures

Anne Ferran

for her ideas and visual criticism

Robert Fischer

visual critic

Patrick Jones, Roxanne Lambie, Raphaela Stukoff and Gilbert Riedelbauch for their never ending questions and ablenkungen!

Special thanks goes to Jodie Blackshaw for her sound productions and Geoffey Hinchcliff for his input and time in operating the slide projector.

Page No.

I	Title Page
II	Acknowledgement
2	Introduction
3	Early Explorations and Influences
4	David Malouf
6	Jean Cocteau
7	Futurists & Cubists
9	Interview with Dr. Chris Gregory, Senior Lecture in Anthropology, ANU
10	Ashes to Ahes
11	The Skin of Dreams
14	Concept
15	Mirrors
16	Text & Sound
17	Hybrid Seasons
18	Methodology
19	Animation
20	Performance
21	Hardware & Software Details
22	PG 93 Exhibition Space
23	Conclusion
24	Bibliography
25	Curriculum Vitae 1993
26	Post Graduate Proposal 1992

During the course of this investigation my ideas on hybrid culture, bilingual communication and cultural placement went beyond the original aims and expectations I had set for the project.

The basis of my first proposal was to investigate multicultural differences between Germany and Australia, which arose through a basic language communication channel :

ENGLISH	E/G				
Language	Translation	Transformation	Inversion	Interpretation	
GERMAN	G/E				

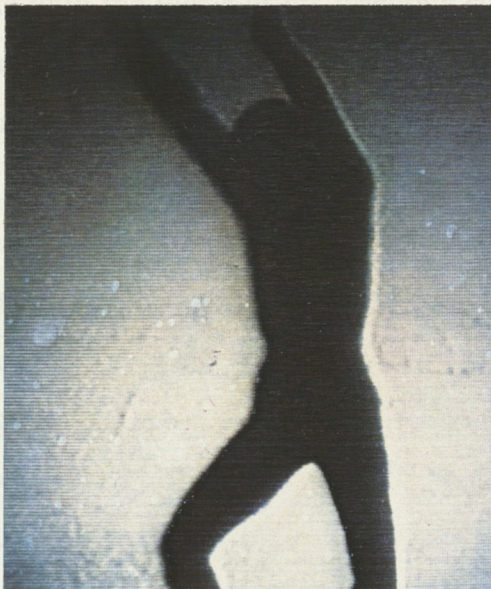
My aim was to represent feelings of anguish and frustration which have resulted from miscommunication and cognitive differences I have experienced from cross-referencing German and English translations and grammar; both through the use of a dictionary and by speech.

These feelings of anguish and frustration are explored in live performance, with the performer interacting with the projected animation.

The animation depicts the transformation of a German folk tale, "Das Maedchen mit dem Schwefelhoelchen"(The little match girl), as it is translated from German and then interpreted through my own Australian associations. This folk tale was chosen because it has many elements which I remember most clearly about my German upbringing.

In the early stages of my research I investigated several important reference materials, which influenced the context and visualisation of the animation.

In the writings of David Malouf, experimental films by Jean Cocteau and artists such as Feininger and Mondrian I researched and referred to for relevant information.



In his fiction, "An Imaginary Life", David Malouf explores the possible journey of the Roman Poet, Publius Ovidius Naso, after his exile from Rome. His ideas focus on Ovid's thoughts as he tries to come to terms with the sudden cultural change, new language and laws. He writes,

"...I am describing a state of mind, no place. I am in exile here." ¹

Malouf is clearly expressing the anguish within Ovid, when he realises he can no longer communicate with the ideals of his previous culture. He must learn to express himself in a manner that will be understood by his surrounding culture. He further suggests, that Ovid is experiencing new sounds, tastes, knowledge and events, that he cannot translate back into his own language and past experience. He finds it difficult to place these new experiences into some context that will make him recognise and associate them with his own traditions and old life style.

The experience of Ovid's struggle through a new culture, I found, related to my own *journey* from Germany to Australia. These feelings of anguish and misplacement are experienced when one is not able to place oneself within one's previous culture, language or tradition in the culture and life style of one's present surroundings.

¹ David Malouf, An Imaginary Life
Picador Publishing, 1980., p.16

David Malouf is from a multicultural background himself. Born in and grew up in Australia with a Lebanese father, British mother, he then spent many years in England, returned to Australia, and now lives in Italy. My impressions of David Malouf are that he reflects his own cultural diversities and experience through the character of Ovid and his journey.

" You will be separated from yourself and yet be alive.

Now, I too must transform." ²

Ovid is accepting of his new circumstances and is allows himself to blend into the new culture. This too I must learn in my own struggle to 'let go' of previous ways of life and resolve the conflict of duality through the animated pathway .

² Ibid, p. 33

Investigating cinematographic projections, the work of Jean Cocteau inspired me very early on in the search for symbolic meaning and usage in my work. His films use symbolic metaphors to convey a sensation or meaning; more commonly being mirrors, water, glass, smoke. He cleverly manipulates his chosen symbol to formulate his intentions as his films present real scenarios or theatre, which seem quite unreal and dreamlike. My intentions are to break down my visual materials, of photographic and video footage, from the original shoot to the core of their meaning or message, as in looking back in time, searching for memories, sadness, my father..etc., from my own personal iconography and interpretations of the folk tale I am travelling through. The gradual decomposition of an image in the animation illustrates the break down of my German culture as it blends more readily into my Australian identity.

The symbolic elements are key points showing how certain elements are now only fragments of a larger picture, as I search through my memories. My interest in other avant garde and experimental films to extract relevant visual stimulation, led me to organise a monthly film showing at the Canberra Institute of the Arts Lecture Theatre, showing a variety of films and videos from the National Film Lending Collection, National Library, Canberra.

Researching the ideas of Futurists and Cubists, was relevant to the strengthening of my ideas on minimal constructions, movement and form, especially seen in the work of Feininger and Mondrian, in his earlier cubist period.

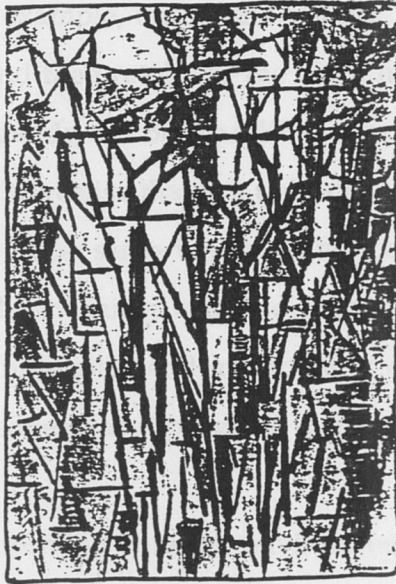
Feininger's, "Alley of trees", (1914) has elements of dynamics in his painting that I wanted to achieve in animating my photographic work.

This particular work presents me with a sense of tension and movement between the small figured man and the overpowering trees. I translated this tension or conflict between nature and the insignificance of man onto the projected animated environment in which the performer must find her place. The scale between the performer and the animated images needed careful consideration to further emphasise the conflict that is to be established not only between the performer and the animation, but also between the various animated sequences.

Mondrian's work with its rhythm, abstraction and composition inspired me to further minimalise the symbolic imagery to only coloured forms, lines and planes. The animation was to form a rhythm, deciphered from the reading of the folk tales' text. The coloured forms were representational of the traditional shapes and colour that I remembered from Germany and metamorph them with Australian forms and colours. The idea I was working with, suggested an animated colour collage.

Mondrian's series of tree drawings helped me understand the various processes of breaking down an image to only the purest of lines, which was essential for me in order to learn how to illustrate my interpretation of an object within the photographs and the video footage.

But this idea fell quickly short of any real objective for the animation because it did not illustrate my concerns and motives for the project. I soon went back to my former considerations of minimalisation. This research resulted in a body of colour photographic works that were exhibited at Photo Access, Canberra in January 1993. (See .Hybrid Seasons p.)



Composition with Trees/c. 1912
Oil on canvas, 38 5/8 · 25 5/8"
Gemeentemuseum, The Hague

Language, Translation, Culture

Dr. Chris Gregory, Senior Lecturer of Pre-history and Anthropology, A.N.U. has researched extensively the myth of the expressions of the cultural encounters between the Brahmans and Aboriginal artisans in Central India.

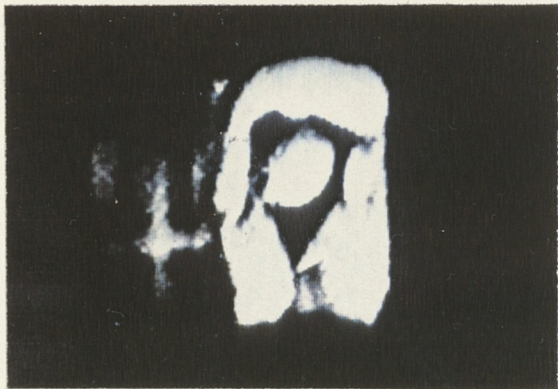
In our discussion he explains the significant elements that occur in translating a story, from one culture to another, especially due to the translators personal interpretations and their cultural background. For instance many concrete fixtures become metaphorically abstracted , gender can change from male to female and visa versa and the original story line and place becomes inverted to the place and interest of the translators cultural understanding. For example, one of the Grimm Tales was translated into American English and then retold by the Hopi Indians. In the retelling, forests changed to grasslands, the Big Bad Wolf changed into the Buffa..etc., yet it was important to realise that not only did the forms of the characters change shape to make sense within its new cultural environment, but the characters symbolic meaning, had also dramatically changed. The Bad Wolf; a symbol of cunningness and manipulator of evil thoughts. The Buffalo; a symbol of sacredness, as it provides them with meat and fur.

It is this arrangement of symbols, transforming between environments and cultural make up that is the key to the animation/performance project.

Ashes to Ashes was my first B/W computer animation. It focused on image decay and disintegration, reflecting a virtual "creation" of our society.

In the making of this animation, I investigated the use of various technologies and image making processes that I outlined for the Post Graduate Project " Mirrors".

I video filmed a slide projection while obscuring the projected light by random hand movements, for simulated movement of the still image. This information was digitised , then utilised in the computer to create the animation. The concept for "moving slide projections" is used as an integral part in "Mirrors" , to project an opposing environment to the back projected video.



For Ashes to Ashes I also utilised the technical equipment of the sound studio at ACAT, which I needed to familiarise myself with in order to understand the process of sampling and voice recordings. (see video tape for material)

"The Skin of Dreams", explores a dream sequence through the 'self'. Writings by Edgar Allan Poe, Jorge L. Borges and Raymond Queneau interested me in their exploration of the reality of dreams and the quests to enter that environment.

" Are these dreams the real adventures of our soul" ³

"The Skin of Dreams", was the first performance/animation rehearsal for my final work , "MIRRORS". This was used to examine the technical difficulties using projected images and live performance.

The result established a scale differences between the live performer's shadow and the animated figures. This needed careful arranging to establish a continuity between the animated self and the live performance for the the final project to take shape.

³ Raymond Queneau, The Bark Tree

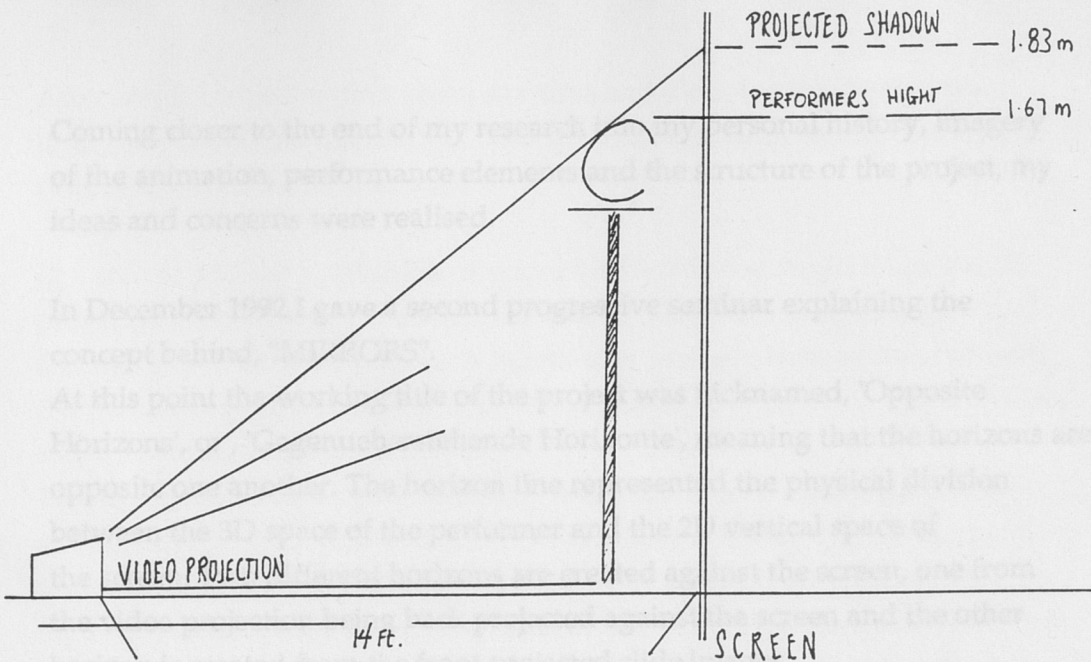


Diagram 2.

Another concern was the imbalance of movement between the spoken sound track, body movement and the speed of the animation. This created a split in the work as the audience could only focus on one of the elements at any one time. This provided a challenge to choreograph the movements in a way that will allow each element to express its part, yet will produce a single work that encompasses all these variations of movement.

Coming closer to the end of my research into my personal history, imagery of the animation, performance elements and the structure of the project, my ideas and concerns were realised.

In December 1992 I gave a second progressive seminar explaining the concept behind, "MIRRORS".

At this point the working title of the project was nicknamed, 'Opposite Horizons', or, 'Gegenueberstehende Horizonte', meaning that the horizons are opposite one another. The horizon line represented the physical division between the 3D space of the performer and the 2D vertical space of the screen. Two different horizons are created against the screen, one from the video projection being back projected against the screen and the other horizon is created from the front projected slide images.

The two projected environments which form in the middle ground of the screen are representative of my experience of blending my German and Australian experiences. This creates a composite space in the plane of the screen, which represents the hybrid culture I am exploring.

It is within this space that the live performer, the animated silhouette and the live shadow behind the screen, create an ambiguity of placement for the viewer as well as to the story line of the performance. I am using the performer to characterise the little match girl, my expressions of German memories or simply myself in my current environment, moving in and out of the personalities throughout the piece. This ambiguity is reinforced in the sound track.

After careful consideration about the aims and ideas I wanted to express in my work, the title "MIRRORS", had the symbolic associations that I am putting forward in the animation.

In a mirror you see a reflection of your outer self and surroundings. Yet the reflection is only on the surface of the mirror, where the inner thoughts and feelings stay within the person. A mirror also creates a horizon line between the person and the mirrored image which you cannot enter but can look into, as far as you are able to see.

This is simulated in the projection of the animation and slides against the screen, reflecting my past and current environments, images from my memory and

my interpretation of the German folk tale. The performance expresses the inner motions of myself searching for an identity within the reflected images. I am building on a comparison between the two different horizons that are mirrored on the screen, reflecting the opposites to one another and the reflecting of myself within the two given spaces.

As my identity is suspended between the two cultures, it is as if I was looking inside a mirror, always seeing the reflection of myself in the other culture, but never being grounded in either side.

This play, between the live performer, the animated shadow and the projected imagery, signifies the displacement of my identity, either being the little match girl that is symbolic of my German childhood or playing myself experiencing the changes. The sense of travelling between the front and back of the screen alternatively as a live silhouette, animated shadow, the little match girl and myself give a sense of animated ambiguity. This produces the dynamic equilibrium between the inner and outer self.

To create a continuity between the animated images and the sound track the concept of the sound deals with the same material as the animation. Only the pure essentials of the folk tale is worked with, words and sentences that both represent the matchgirl's story line as well as trigger associations of my personal history and memory.

~~When she left her house,~~ her feet were surely secured in slippers,
~~but~~ she lost them on her way.

*I was secured in
my mother's environment
as a child*

The slippers ~~had~~ belonged to her mother ~~and~~ were much too large
 for ~~her~~; ^{me} as she before had to ~~run~~ across the Street, because two ^{Too much history of Germany to understand}
 cars nearly ran her over,

the slippers staid behind. *I move on*

One of the slippers wasn't to be found, the other ~~a young boy~~

I snatched ~~and~~ ^{nina} ran away with it...

~~So the little girl~~ walked on, in the cold ~~with~~ bare feet, which were
~~from the~~ cold red and blue. *matchgirl's feeling the cold*

The chosen text is sampled in various German and English voice combinations. These are mixed in and out of each other to simulate bilingual effect. The samples are then mixed together with a selection of noises and sound effects that then represent the performers emotions i.e. thunder, whispering noises, a single monotone violin string and white noise. All these samples were recorded on a four track tape recorder and synchronised to the animated images.

A body of five computer-aided colour photographs were exhibited at Photo Access in Canberra in January 1993. Hanging an exhibition close to the completion of the Post Graduate Project was a great learning experience in preparation for the installation of my Post Grad Show in March 1993.

What do you mean when you say it will be summer when you get home?"

German Woman, Feb 1987

Hybrid Seasons, explores geographies, climates and landscapes between two worlds; German and Australian.

My intentions have been to cross-reference the Australian landscape with the German landscape through memory and experience.

The abstract rendering of the photography visualises a reality of those surroundings which we can neither see nor describe but which leaves behind a sensation or emotion within us.

The work is composed from synthetic and digitised images. Once the basic structure was realised, I focused on exact and particular editing of these images. The final form is a mediation between my conscious notation and documentation and the unconscious catacomb of my subjective experience between the computers memory-bank and my own.



"MIRRORS", was compiled from a large collection of my video and photographic material that is converted into a digital format. These are the three different tools I utilised for the digitising process:

For each sequence the source imagery is filmed through a SVHS camera.

1. INVISION PLUS BOARD, Elan Design Inc. (Captures Images in Real Time)

This board converts analog signals from the video camera into a RGB signal.

The image were created mostly in B/W or had a cast of green and blue tones that produced a very grainy reproduction of the video footage. These images are stored in the computer as an animation that can be loaded as an animation file in various software packages.

Images begins. I frequently work with a

2. Colour Pic, JCL (Real Time Frame Grabber of Random Picture Sequences)

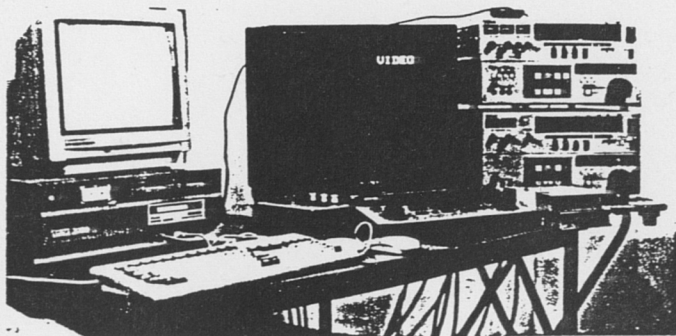
This allowed me to alter the colour, brightness and the saturation of the individual picture before saving the pictures in the computer. Each picture can be loaded as a sequenced picture files and later saved as an animation.

3. Digi View 4.0, NEWTEK (B/W Still Capture, Frame by Frame)

A more focussed process of choosing the exact frame in the video, that I needed to use in the animation. The process allowed me to pause the video and slow scan forward to the needed frame. Once again the image were stored and saved for the animation sequences.

or a selection of tools that blend

cut out layer, trace and colour sections of the pictures.



The animated sequences were compiled through a process of video filming, digitisation, computer manipulation and focussed editing in post-production stages.

For each sequence the source imagery is filmed through a SVHS camera.

This can either be taken from nature, book illustrations, photographic prints, or still-lives that I have created especially for the required image. The video signal is digitised (converting the video signal to a series of numbers representing red, green, blue colour components) which the computer is able to process. Once all the information is stored in the computer's memory, the arrangement and order of the images begins. I frequently work with a pre-drawn story board that out lines each minute of the animation with notation for the performance and sound queues. New story boards are drawn up weekly to tighten the flow of competed animations as each piece has its own quality of running time once it has been processed through the computer and this can only be determined as the animation sequences progress.

Once all individual sections are realised, I begin to layer one animation over an other and record the results of the various pre-arranged combinations.

The correct representations are then edited together for the final piece.

All the visual material in the animation are digital images, which have been modified in the computer either by hand or a selection of tools that blend, cut out, layer, trace and colour sections of the pictures.

There are two parts to the performance element in "MIRRORS". Firstly, the filming of the performance for the life size shadow work that is part of the animated layers and secondly the life performance that moves from behind and in front of the projection screen.

The shadow rehearsals are filmed and produced the same way the images for the animation. I use the Digi View 4.0 digitiser which allows me to capture each frame and movement of the performer. In the computer, I singled out the shadow from the recorded backdrop and superimpose the shadow against a transparent background. This is then overlaid with animated images which creates the total environment.

The placement and movement of the live performer are choreographed from my body and hand movements, and my characterisation of the little match girl. The importance of the real-time performance explores the contrast of the real time movement and the playback motion, that of the shadow and the animation. In order to create a whole motion from all the elements together I employ a rather difficult rehearsal technique. Using the video projector, I screen parts of the animation many times over, notating the timing, recording each rehearsed performance via the VHS Camcorder and view back the recordings for critical analysis. I invited several performance artist for criticism but had little response from local dance and theatre companies.

David Watt and David McNeill were always on hand to discuss difficulties when they arose.

The main resources I used in development for the computer animation and the sound track are as listed:

Commodore Amiga 500, with 44mb external disc drive

Commodore Amiga 2000, 44mb internal disc drive

Commodore Software

(DPAINT 4 ,Photon Paint, Camera- Lights-Action, Butcher)

Panasonic MS1, SVHS Camcorder

Colour Pic, JCL Video Digitizer

Digi View 4.0, NEWTEC, Video Digitiser

Sony U-matic SP editing suit with Genlock

Sony Video Projector

Kodak Slide Projectors/ 72 - 120mm slide lenses

S 900, AKAI professional midi digital sampler

TEAC, four track tape recorder

KORG Wavestation

Sony Digital Audio Recorder (DAT)

Various CD's and Human Voices

"MIRRORS" was screened and performed at the Ralph Wilson Theatre, Gorman House, Canberra. Because of the nature of this performance a theatre space was needed that will provide me with a raised auditorium to allow the audience to view the screened animation, the floor performance and the full view of the projected slides.

The Ralph Wilson Theatre also provides me also with a slide booth, where the slides can be screened without interfering with the seating arrangements. The actual performance space available, after the screen and the video projector had been mounted was quite small, yet I found the overall atmosphere so stimulating that I reduced my previous rehearsing space of 3x4m to the given space of 3x2m.

To exhibit with Post Graduate Exhibition PG 93, I created an interactive slide installation that simulated the environment for the performance/animation, "MIRRORS", in the Pod at the Drill Hall Gallery, A.N.U..

"Inside the mirror", reflects the environment of the performer working behind and in front of the screen. The installation is set up to invite the audience to move themselves in front of the projections to cast a shadow onto the screen that can be viewed from the other side of the screen by non-participating viewers.

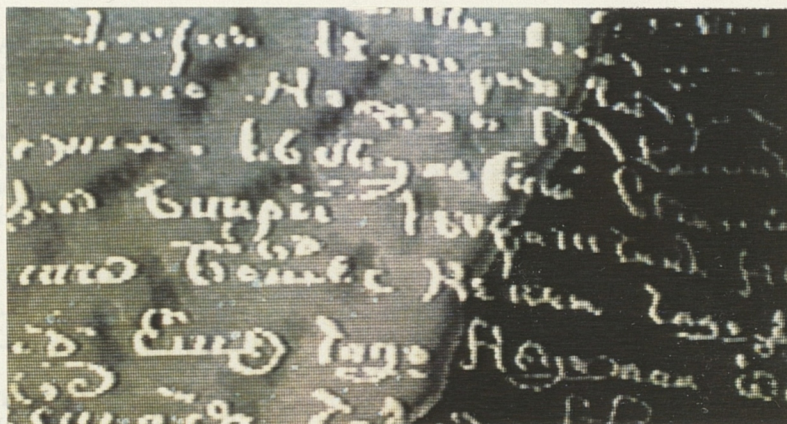
However the given space for the non-participating person is a narrow path way in front of the screen, that allows them only to view the slides close up. In the same manner the performer would see the animated environment. I am creating a space for the audience to experience a more personal view of the performance space I am working in. In conjunction with the installation a TV monitor and pre-recorded video of "MIRRORS", will be installed that will transmit the sound track into the space.

Besides the difficulties I have experienced with some electronic equipment, the agonising learning process of working with the computer, hours of frustration and doubt, organising catalogues and writing the report, it has been a fantastic experience in learning about myself and my work.

I began at A.C.A.T. as a freshman in the field of Electronic Art and am now emerging after hours of research, discussions, criticism and praise a practicing artist in computer animation and computer photography.

The experience of Artist in Residence at Eden High School, Eden and tutoring in computer animation and image-making at Wanniasa High School in Canberra showed that I have also understood the workings and disciplines of my workshop which I can now pass on to various other students.

The future will bring new challenges and ideas that will be built on the principles I have acquired here at A.C.A.T. and the Canberra School of Art.



REFERENCES

- ANDERSON, HANS CHRISTIAN., Maerchen
 BOYD, MARTIN., Outbreak Of Love
 BROWN, F., An Impersonation Of An Angle: Jean Cocteau
 CONWAY, RONALD., Land Of The Long Weekend
 ELGAR, FRANK., Mondrian
 ERNST, BRUNO., The Magic Mirror Of M.C. Escher
 FROMM, ERICH., Maerchen, Mythen, Traeume
 HAMILTON, EDITH., Mythology
 KNAPP, BETTINA., Jean Cocteau
 LIEBERMAN, WILLIAM., Modern Masters
 MALINA, FRANK., Kinetic Art, Theory & Practice (Leonardo)
 MALOUF, DAVID., An Imaginary Life
 NIALL., Martin Boyd
 PAWLEY, ANDREW., Encoding Kalam into English, Different Logics For Reporting Experiences
 POPPER, FRANK., Kinetic Art
 RICHTER, GERHART., Painting 1962-1987
 RIEW, E.V., Metamorphoses, OVID
 ROUSE, W.H.D., Great Dialogues Of Plato
 RUSSEL, B., Wisdom Of The West
 THIBAUT, JOHN., The Mysteries Of Ovid's Exile
 TOVEY JOHN., The Technique Of Kinetic Art
 TURKLE, SHERRY., Second Self/Computers & The Human Spirit
 WARDEN, JOHN., Orpheus, The Metamorphoses Of A Myth
 WITTGENSTEIN, LUDWIG., Remarks on Colour
 WHORF, BENJAMIN., Language, Mind, Thought

FILMS

- ANDERSON, LAURIE., World Of The Brave
 COCTEAU, JEAN., Blood Of A Poet
 COCTEAU, JEAN., Beauty And The Beast
 MERYL TANKARD COMPANY., Court Of Flora
 MERYL TANKARD COMPANY., Echo Point
 WENDERS, WIM., Wings of Desire
 FILMS FROM THE NATIONAL FILM LENDING LIBRARY

FESTIVALS

- EXPERIMENTA., Modern Image Making Association, Melbourne
 T.I.S.E.A., Third International Symposium of Electronic Art, Sydney

MUSICAL INSPIRATION

- CAGE, JOHN., Various Compositions
 GLASS, PHILIPPE., Glass Works
 GERMAN CHOIR ASSAMBLEAGES
 HAINDLING., Hoelenmalerei

Name

STUKOFF, Maria Natascha

Address1/20 Albert Pde.,
Ashfield NSW 2131**Date and Place of Birth**

19 February 1969, Southport Australia

Country Status

Australian/German Dual Citizenship

Tertiary Education

1992-1993 Canberra School of Art, Institute of the Arts,
Australian Centre for Art & Technology, A.N.U.
Post Graduate Diploma in Art (Visual) Computer Animation

1989-1991 Charles Sturt University,
Bachelor of Art (Graphic Design)

Secondary Schooling

1986-87 Strathfield Girls High School, (HSC), Sydney, Australia
1984-85 Kuranui College, Greytown, New Zealand
1976-84 Realschule Kreizheide, Wolfsburg , West Germany

Additional Courses

Nov.1992 Third International Symposium on Electronic Art
QuickTime: Video for the Macintosh, TISEA Workshop
Avante Apple Centre, Sydney

Nov.1991 Multi-media and CD- ROM , TISEA Workshop
Presented by Jospha Haveman, City Collège of San Francisco, USA

Sept.1992 Computer Design & Desktop Publishing
Bizzart Graphics Studio, Wagga Wagga.

Aug.1992 Costume and Stage Design,
The Australian Theatre for Young People, Sydney .

Solo Exhibitions & Performances

- Feb.,1993 Ralph Wilson Theatre, Gorman House, Canberra
 "Mirrors", 20 min Performance/Computer Animation.
- Jan.,1992 Photo Access, Canberra
 "Hybrid Seasons", Computer Aided Photography
- Aug.,1992 Canberra School of the Arts, Lecture Theatre.
 "The Skin of Dreams", Computer Animation and Live Performance.

Group Exhibitions & Screenings

- Feb.,1993 Drill Hall Gallery, ANU, Post Graduate Exhibition, PG93
 "Inside The Mirror", Sound & Slide Installation for Audience Participation
- Nov.,1992 TISEA, (Third International Symposium of Electronic Art)
 Present in the Artists' Slide Show, Australian Centre forPhotography, Sydney
- Nov.,1992 Experimenta, 3rd biennale multi-media event showcase, Melbourne
 Modern Image Makers Association Inc.
 "Ashes to Ashes", 2 min Computer Animation
- Jun.,1992 The Australian Centre for the Arts and Technology Mid Year Film Night
 "Ashes to Ashes", Computer Animation
 Canberra School of the Arts Lecture Theatre, ANU
- Nov.,1992 Leonard Huxley Theatre, ANU
 Digital to Analog, A Computer Animation & Music Performance Night
 "Psychels", Slide/Sound Installation.
- Oct.,1991 Wagga Wagga Art Gallery
 "INSIDE OUT", selected works from students from the Faculty of Visual
 and Performing Arts, Charles Sturt University.
- Nov.,1991 Art Space, Charles Sturt University, Wagga Wagga,
 "73 DEGREES", Exhibition of Graduating Visual Art Students, CSU
- Nov.,1990 G.H.Gallopp Gallery, C.S.U., Wagga Wagga,
 Selected works by 2nd year Photography students.

Video & Film Productions

- Oct.,1991 Roger Pell Music Documentary for SBS Television
 A freelance production by Peter Thomas, Charles Sturt University
 Photographer and directed the use of computer animation for special effects.
- Jan.,1988 The 8th Subud International World Congress
 Produced by Subud International and Harper House Films.
 (Camera person/Sub-Editor)

Commissions

Canberra School of Art Gallery, Institute of the Arts, ANU , ANU Drill Hall Gallery
Photographer for the Post Graduate Exhibition PG93, (1993)

Graduation Catalogue, photography and cover design, sponsored by the
School of Visual Art and Performing Arts, Charles Sturt University (1991)

Production Photography for the The Rivcoll Drama School, C.S.U.
Logo design for the Riverina Community College (1991)

Cooporate Logo for the Friends of the Library, (1991)
Wagga Wagga including layout for stationary, cards and posters.

Publiction design for '4W'. (1991)
A new yearly publication by the Wagga Wagga Writers Writers

Employment History

Nov.,1992	Third International Symposium on Electronic Art, TISEA Volunteer Worker for the Administration
Aug.,1992	Artist in Residence, Eden High School, Eden Computer Animation and Digital Photo Imagery
May,1992	Wanniassa High School, Temporary Tutor in Computer Animation Student Elective (May - August 1992)
Jan.,1990	Creative Data & Technology, C.D.T., Graphic Designer

Names and addresses of referees

David Worrall
Head of A.C.A.T.
Australian Center for the Arts & Technology
Institute of the Arts, Canberra School of Art, ANU
GPO Box 804 Canberra ACT 2601
Tele: 06 249 5640

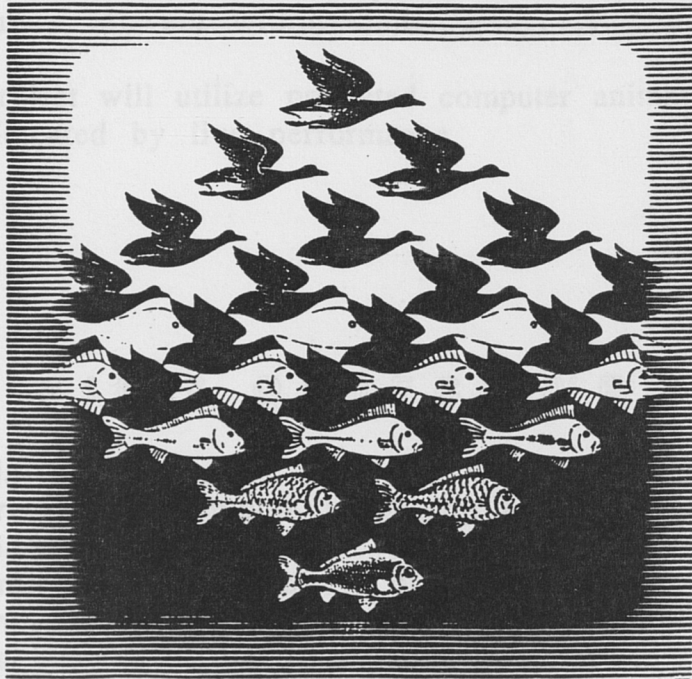
Prof. David Green
Faculty of Visual Art
Charles Sturt University
P.O.Box 588
Wagga Wagga NSW 2650

INTRODUCTION

STUDY PROPOSAL

MARIA N. STUKOFF

POST GRADUATE DIPLOMA IN VISUAL ARTS
BY STUDIO PRACTICE



A C A T 1992

M.C. ESCHER

INTRODUCTION

This project is a commentary on multiculturalism from the perspective of an individual coming to terms with dual cultures.

It examines how different cultural backgrounds and life experiences combine to effect communication and understanding. These experiences of enlightenment, frustration, education, diversity, understanding etc. are particularly relevant within contemporary Australia.

The project will utilize projected computer animation complimented by live performance.

AIM & OBJECTIVES

The aim of this project is to deal with cultural diversities that arise from language, translation and cognitive differences between German and English.

The project will examine the diversity of cultures, highlighting differences between language and their comprehension. To achieve this the project will involve taking a story in one language and translating it to another. This will emphasise the contrast between the different interpretations of each culture.

R E P R E S E N T A T I O N S

The relationship between performer and animation explores the broad spectrum of kinetic motion.

The two disciplines of movement- one of dance performance, the other animation- are carefully choreographed so that the interplay between the two produces a single motion. The varied activities in the piece are symbiotic- they cannot exist in isolation from each other, but must occur together.

"movement is the transformation from one attitude to another"

August Rodin

To achieve this, the representation in act one will involve slabs of colour and large abstract forms representing the iconography of the two countries. The abstraction of objects into colour and shape will emphasise and contrast cultural views and perspectives. In addition, act two will use text to enforce the different perceptions of an event in the tale according to the interpreter.

ANIMATION

The animation depicts a German folk-tale .It explores the transformation of the narrative as it is translated into English.The animation is in two acts.In the first act the animation focuses on the transformation of key elements of the tale as they are translated from one language/culture to another. These key elements include the environment, objects and characters. Act two explains that while culture & language affect general interpretations of events, the specific life experiences of an individual within a culture influences their specific interpretation.In this act of the work the animation explores various adaptations to the meaning of the story within one culture and between two cultures. This this will be achieved by examining spoken language and personal cognitive differences.These modified meanings and narratives are to be visualised by metamorphosing between the different visual interpretations.

PERFORMER

The inclusion of a performer in the work makes it possible to express the emotions of struggle and frustration as they are experienced by individuals relating to both languages. Act one depicts the sense of struggle of the central character trying to retain their original identity as they moves through the altered narrative. The second act represents the frustrations that arise from miscommunication and misinterpretation due to cultural difference.

METHODOLOGY

The tale will be broken into paragraphs are drawn, both German and English and each interpreted visually. This will guide the collection and digitizing of a pool of imagery to be used as raw material for the animated sequences. Other images shall be used as references for the creation of handdrawn shapes.

The computer software will provide the means to metamorphose between images and to animate the display of text.

The animation is to be projected onto the dancer and a screen together so that the performer is integrated with the animation. My choreography for the performer will combine modern and expressionist dance & performance.

Textual material will be derived from the German folk tale and its translation into English. Also, additional material will come from first person interview I will conduct with a cross section of Australian society, concerning their thoughts and feelings on cultural differences.

The work is to be performed three times during the Graduate Exhibition. Once at the opening, during the show and again at the end of the exhibition. Possible venues are Theatre 3, ANU Theatre and the lecture theatre at CSA. A video of the performance will be screened continuously throughout the Graduate Exhibition.

MUSIC & SOUND

The sound track will be a combination of composed and pre-recorded contemporary music, such as works by Phillip Glass and Jean M. Jarre.

The compositions will use sequenced sounds and melodic sequences developed on a YAMAHA DX7 keyboard. The repetitive sounds and melodies will compliment the movement of the animated sequence and performer.

Tape Recorder Audio Tapes

60

Theatre Hire

252

Other...

200

MATERIALS

TOTAL

132

The main resources needed for the development of the project are as stated:

- Commodore Amiga 500,2000
- Commodore Software (DPAINT 4 ,Photon Paint, Camera-Lights-Action, Butcher, Director, Audio Engineer)
- CamCorder (VHS)
- Video Digitizer
- U-matic tape editing suit
- U-matic video projector
- Keyboards (YAMAHA DX7, KORG)
- Large space for performance (Theatre 3, ANU Theatre)
- Costume for the performer
- SP U-matic video tapes
- Audio cassett tapes
- Television Monitor and repeating VCR (gallery display)

BUDGET

Exhibition Cost	100
SP U-matic Video Tapes	360
Super VHS Tapes	115
3"Double Density Computer Discs	200
Costume	50
Tape Recorder Audio Tapes	60
Theatre Hire	252
Other...	200
 TOTAL	 1337 +

BIBLIOGRAPHY

REFERECE MATERIAL

BOYD MARTIN , Outbreak of love
BROWN F. , An impersonation of an angle:Jean Cocteau
CONWAY RONALD , Land of the long weekend
KNAPP BETTINA , Jean Cocteau
MALOUF DAVID , An imaginary life
NIALL , Martin Boyd
RIEW E.V. , Metamorphoses, OVID
PAWLEY ANDREW, Encoding Kalam into Enlish, Different
logics for reporting experience
TURKLE SHERRY,Second Self/Computers & the human spirit
WHORF BENJAMIN , Language, Mind, Thought
HAMILTON EDITH, Mythology
RIEW E.V. , Metamorphoses, OVID
RUSSEL B. , Wisdom of the West
THIBAUT JOHN , The misteries of ovids exile
WARDEN JOHN , Orpheus,the metamorphes of a myth
ELGAR FRANK , Mondrian
ERNST BRUNO , The magic mirrow of M.C.Escher
MALINA FRANK , Kinetic Art,Theory & Practice(Leonardo)
POPPER FRANK , Kinetic Art
TOVEY JOHN , The technique of kinetic art

FILMS

BLOOD OF A POET , Jean Cocteau
BEAUTY AND THE BEAST , Jean Cocteau
COURT OF FLORA , Meryl Tankard Company
ECHO POINT , Meryl Tankard Company
WORLD OF THE BRAVE , Laurie Anderson
FILMS FROM THE NATIONAL FILM LENDING LIBRARY

INTERVIEWS

Dr. CHRIS GREGORY , Anthropologist ANU
DAVID MCNEILL , Art Theory CSA
PERSAONAL INTERVIEWS

MUSIC

J.M. JARRE
STEVEN REICH
PHILIPPE GLASS